



## **DANCING WITH JUNG**

**GHOSTS, WITCHES AND THINGS THAT GO BUMP IN THE  
NIGHT - Discovering Archetypes in Stories and Tales**

**Courtney E. Webb, MA**

From ghoulies and ghosties and long-leggety beasties  
And things that go bump in the night, Good Lord, deliver us!

Cornish prayer (Anonymous). From "Bartlett's Familiar Quotations," seventeenth edition, by John Barlett and Justin Kaplan, general editor (Little, Brown and Co., Boston, 2002).

I have wanted to revisit the realm of Jung for some time and have enjoyed doing this little piece about him. It surprised me then, as a student of psychology for a long time, I don't even remember, even once, in a book or a class or in a lecture, hearing about his 'interest' and preoccupation with the 'occult sciences.' It came as a surprise to me, then, to find out that not only did he have an 'interest' in the subject, he also 'saw' them. Ghosts that is. He was at one time so frightened of them and of losing his mind, that he kept a loaded gun under his pillow in case he had to do himself in to 'stop it.' Talk about 'I see dead people.'

Since there was no real 'proof' of these phenomena; perhaps people felt discussion of the 'occult' detracted from the science and was a discredit to Jung as the scientist. However; I don't think there is much cause for concern. It is almost impossible to calculate the amount of influence Carl Jung has had on psychological theory, how much his ideas have 'seeped' over into our everyday lives.

Jung took the ideas of the subconscious, as put forth by his friend and mentor, Sigmund Freud, and pulled them out of the dark, dank, deep hole into which they had sunk, and brought them up into the light. He talked about the subconscious not just as buried sexual feelings but made them part of the 'collective unconscious' making us all part of the whole of humanity. He described "The Shadow' part of our personalities not as an 'evil' part of us but more like the non-dominant hand each person has. We all are born with two hands; one is dominant and the other is not. The 'Shadow' of our personalities is just like that non-dominant hand. It is not

dominant, but it is still there. Psychologists today actively seek to train individuals to know, understand and make use of this non-dominant side of their personalities.

"I must also have a dark side if I am to be whole." Carl G. Jung.

However, not to underestimate the Shadow side; Jung would probably say that the further the distance there is in the individual between their conscious side and their unconscious side, the less healthy the person is. We will see examples of how the needs of the unconscious (for power, glory, fame, attention, love, fear, greed, etc.) can flip the person entirely into the Shadow side and into evil. Examples in literature would be, of course, *Dr. Jekyll and Mr. Hyde*, written by Robert Louis Stevenson and is about a 'good' doctor who starts to take a 'potion' which turns him into a very dark and dangerous form of himself. Eventually, the 'change' begins to completely take over and he can no longer go back and recapture his 'good' side anymore.

"Until you make the unconscious conscious, it will direct your life and you will call it fate."

Jung was himself, a life-long student of his own unconscious, and pointed the way to bringing the Shadow self into the light. Modern therapy and therapists utilize many different techniques to help their patients get to 'know' themselves such as talking, writing in journals, self-help groups, prayer, meditation, church and even movies and theater. [https://en.wikipedia.org/wiki/Carl\\_Jung](https://en.wikipedia.org/wiki/Carl_Jung)

"One does not become enlightened by imagining figures of light but by making the darkness conscious." Carl Jung

Jung introduced us to the idea of archetypes, many examples of which can be seen in various cultures through the ages. We can identify these classical archetypes in literature if we just shift our focus a bit and look for them. He introduced the idea of animus and anima and talked about the feminine and masculine sides to each of our personalities. It is not really about sex or sexuality; they are human attributes we hold inside.

He also spoke about the fact that the animus in men is the source of their creativity. My work on famous male writers shows me that many of them started writing and creating stories as a result of some physical handicap that kept them from participating in the usual activities as boys.

Jung had a break with Freud over a significant difference in their theories regarding the unconscious. This split almost cost him his mind and he had a nervous breakdown after their parting. It was at that time he began experiencing more 'psychic phenomena'. Whether or not he was really seeing these things or not; maybe no one will ever know. There is a possibility that, as a scientist, he used himself as the 'lab rat' and inducted his own hallucinations, chemically. He called these 'induced hallucinations' 'active imaginations.' Fortunately for him, he did not go completely crazy and eventually 'returned to normal' and writes about his 'experiences' in his *Red Book*. [en.wikipedia.org/wiki/Red\\_Book\\_\(Jung\)](http://en.wikipedia.org/wiki/Red_Book_(Jung))

Jung believed in telepathy and talked about having conversations in dreams with people he was very close to; and that a similar conversation/event then took place. Scientists today don't seem to be able to explain how telepathic events take place; but much research on the subject indicates that these events have been documented to occur many more times than could be attributed to 'chance' events. Jung's explanation was that the collective unconscious was the path way to these communications between people.

Also, 'prophecies' of the future may be nothing more than our very perceptive subconscious mind, organizing information and giving us an intuitive 'heads up'

before something happens. It helps to remember that not too long ago, man was a hunter-gather in the wild and his (or her) ability to intuitively know what was about to happen may have been what saved his life more times than not.

## **Archetypes in Literature**

I would like to revisit the Archetypes that Jung was talking about and to see examples of those in tales and literature and briefly pass over some of the other ideas he toyed with at the time and what these things are about. This is the briefest overview and I will leave bread crumbs on the trail (references) you can look up later if you wish. First; some more about the man himself and then onto the stories.

"Nights through dreams tell the myths forgotten by the day." Carl G. Jung

## **Chapter Two**

Born Carl Gustav Jung (26 July 1875 - 6 June 1961,) Jung was Swiss and trained as a psychotherapist and psychiatrist. He founded the science of analytical psychology. Jung proposed and developed the concepts of the extraverted and the introverted personality, archetypes, and the collective unconscious which is shared by all people. His work has been influential in psychiatry and in the study of religion, literature, and other fields.

Individuation is the central concept of Jung's analytical psychology. He felt that individuation, the psychological process of integrating the opposites, including the conscious with the unconscious, to be the central process of human development.

Jung created some of the best known psychological concepts, including the archetype, the collective unconscious, the complex, and synchronicity. The Myers-Briggs Type Indicator (MBTI), a popular psychometric instrument, has been developed from Jung's theories. *simple*.[wikipedia.org/wiki/Carl\\_Jung](https://www.wikipedia.org/wiki/Carl_Jung)

Jung saw the human psyche as "by nature religious" (3), and made this religiousness the focus of his explorations. Jung is one of the best known contemporary contributors to dream analysis and symbolization.

Though Jung considered himself a scientist first; much of his life's work was spent exploring other areas, including Eastern and Western philosophy, alchemy, astrology, primitive societies, as well as folk-lore, mythology, totems and the occult.

## **Childhood**

Jung's father was a poor minister and his mother, Emilie, came from a well-to-do, academic family.

Emilie's family were spiritualists and she frequently saw spirits at night. Jung's grandfather and a cousin also saw spirits. When Jung was doing his Phd thesis; he wrote about his cousin and her visions. His mother may have suffered from some form of mental illness.

A number of childhood memories made a lifelong impression on him. As a boy he carved a tiny mannequin into the end of the wooden ruler from his pencil case and placed it inside the case. He then added a stone which he had painted into upper and lower halves and hid the case in the attic. Periodically he would come back to the mannequin, often bringing tiny sheets of paper with messages inscribed on them in his own secret language. This ceremonial act, he later reflected, brought him a feeling of inner peace and security. In later years he discovered that similarities existed in this memory and the totems of certain native peoples. This, he concluded, was an unconscious ritual that he did not question or understand at the time, but which was practiced in a strikingly similar way in faraway locations. His findings on archetypes and the collective unconscious were inspired in part by these experiences.

## **Professional Life**

Jung developed an early interest in the new field of psychiatry, and the study of the diseases of the mind.

In 1895, Jung studied medicine at the University of Basel. In 1900, he began working in a psychiatric hospital in Zurich. His dissertation, published in 1903, was titled "*On the Psychology and Pathology of So-Called Occult Phenomena.*"

Jung later met and became great friends with Sigmund Freud, the acknowledged father of psychiatry. Freud became Jung's mentor and they were very close for some time until they began to have conflicts regarding their respective theories on the human psyche. There was finally a significant rift in the friendship and the two men went their separate ways. There is some speculation that because Jung regarded Freud as a father figure, this split may have caused a nervous breakdown and influenced his actions and his scientific experimentation for many years.

## **Red Book**

In 1913 at the age of thirty-eight, Jung experienced a horrible "confrontation with the unconscious". He saw visions and heard voices. He worried at times that he was "menaced by a psychosis" or was "doing a schizophrenia." *He decided that it was valuable experience, and in private, he induced hallucinations, or, in his words, "active imaginations."* He recorded everything he felt in small journals. Jung began to transcribe his notes into a large, red leather-bound book, on which he worked intermittently for sixteen years. [en.wikipedia.org/wiki/Red\\_Book\\_\(Jung\)](https://en.wikipedia.org/wiki/Red_Book_(Jung))

## **Individuation**

Jung considered individuation, a psychological process of integrating the opposites including the conscious with the unconscious, necessary for a person to become whole.

Individuation is a process of transformation whereby the personal and collective unconscious is brought into consciousness (by means of dreams, or free association for example) to be assimilated into the whole personality.

## **Persona**

The *persona* appears as a consciously created personality or identity fashioned out of part of the collective psyche through socialization, acculturation and experience. Jung applied the classical term *persona*, because, originally, it meant the *mask* which the actor bears, expressing the role he plays.

The *persona*, he argues, is a mask for the "collective psyche", a mask that 'pretends' individuality, so that both self and others believe in that identity, even although it is really no more than a well-played *role* through which the collective psyche is expressed. Jung regarded the "persona-mask" as a complicated system which *mediates* between individual consciousness and the social community: it is "a compromise between the individual and society as to what a man should appear to be". But he also makes it quite clear that it is, in substance, a *character mask* in the classical sense known to theatre, with its double function: both intended to make a certain impression to others, and to hide (part of) the true nature of the individual. The therapist then aims to assist the individuation process through which the client (re-)gains his "own self" - by liberating the self, both from the deceptive cover of the *persona*, and from the power of unconscious impulses.

Jung developed an understanding of archetypes as being "ancient or archaic images that derive from the collective unconscious".<sup>[1]</sup> These are different from instincts, as Jung understood instincts as being "an unconscious physical impulse toward actions..."<sup>[2]</sup> There are many different archetypes and Jung has stated they are limitless, but they have been simplified; examples include the persona, the shadow, the anima, the animus, the great mother, the wise old man, the hero, and the self.

1 - Fiest J, Friest G, (2009) *Theories of Personality*, New York New York; McGraw-Hill

2 - Jung, C. G. (1964), *Man and His Symbols*, Del Publishing, a division of Random House Inc.

3 - *Jung's Map of the Soul an Introduction*, Peru Illinois: Carus Publishing Company



## The Anima and The Animus

The anima and animus are described by Jung as elements of his theory of the collective unconscious. In the unconscious of the male, this archetype finds expression as a feminine inner personality: the **anima**; in the same way, in the unconscious of the female it is expressed as a masculine inner personality: the **animus**.

The anima and animus can be identified as the totality of the unconscious feminine psychological qualities that a male possesses or the masculine ones possessed by the female. It is an archetype of the collective unconscious and exceeds the personal psyche. *en.wikipedia.org/wiki/Jungian\_archetypes*

Because a man's sensitivity must often be repressed, the anima is one of the most significant autonomous complexes of all. It is said to manifest itself by appearing in dreams. Jung viewed the anima process as being one of the sources of creative ability.

## Spirituality

Jung's work on himself and his patients convinced him that life has a spiritual purpose beyond material goals. Our main task, he believed, is to discover and fulfill our deep innate potential. Based on his study of Christianity, Hinduism, Buddhism, Taoism, and other traditions, Jung believed that this journey of transformation is at the mystical heart of all religions. It is a journey to meet the self and at the same time to meet the Divine. Unlike Sigmund Freud, Jung thought spiritual experience was essential to our well-being.

## Wise Old Man - Wise Old Woman

In Jung's thought, the individuation process was marked by a sequence of archetypes; each acquiring dominance at successive stages. The early stage is The Wise Old Woman and Man, as what he termed "Mana" personalities, and stood for that wholeness of the self.

The masculine initiator was described by Jung as 'a figure of the same sex corresponding to the father-(image)...the mana-personality is the recognized archetype of the mighty man in the form of hero, chief, magician, medicine-man, saint, the ruler of men and spirits'.

Similarly, 'the wise Old Woman figure is represented by the Crone ...the Great Mother' stood for an aspect of the mother-(image). Consequently, for the Jungian, 'the making conscious the mana personality signifies "for the man liberation from the father, for the woman that from the mother, and so the first perception of their own unique individuality" '.

**The Hero/Heroine was in Ancient Greek the word:** ( ἥρως, hērōs),and in Greek mythology and folklore, was originally a demigod. A demigod is the son or daughter from one immortal and one mortal parent, an example would be Heracles, son of a mortal queen and the god Zeus. Later, *hero* and *heroine* came to refer to characters who, in the face of danger and adversity or from a position of weakness, display courage and the will for self-sacrifice—that is, heroism—for some greater good of all humanity. This definition originally referred to martial courage or excellence but extended to more general moral excellence.  
*en.wikipedia.org/wiki/Hero*

In the Disney movie, "The Incredibles" the heroine tells the hero that she is going to need him to be 'more than just Mr. Incredible.' In other words, more than just a big strong guy.

Stories of heroism may serve as moral examples. In classical antiquity, hero cults deified heroes such as Heracles, Perseus, and Achilles . Stories of the anti-hero also play a major role in Greek mythology. The anti-hero is someone's whose qualities are the most unheroic and where little is expected from the person in certain situations. The favorite type of anti-hero is a characterless individual. (In the Harry Potter series, Neville Longbottom is an example of this, he shows the greatest courage he can in the scene where he stands up against Harry, the obvious 'hero' and tells his friends he will 'fight them.')

Coined in English 1387, the word *hero* from the Greek (hērōs), means, literally "protector" or "defender". It is also thought to be a cognate of the Latin verb

*servo* (original meaning: to preserve whole) and of the Avestan verb *haurvaiti* (to keep vigil over).

Our literature is replete with endless heroes and hero stories; Ulysses, the Greek hero, Robin Hood, Ivanhoe, again Harry Potter; also, the unlikely heroes, Sherlock Holmes and the TV character, Dr. Who. Although the unlikely heroes are a little odd, we still love them because we instinctively know them for what they are, the heroes that will save the good guys and punish the bad.

According to the *American Heritage Dictionary of the English Language*, the Indo-European root is *\*ser* meaning "to protect". A good example of the heroine in modern films is the Laura Croft series where Laura is obviously the heroine but she is also clearly the 'protector' of the people against greed and corruption at clear cost to herself.

## Self

The **Self in Jungian psychology** is one of the archetypes, signifying the unification of consciousness and unconsciousness in a person, and representing the psyche as a whole. The Self, according to Jung, is realized as the product of individuation, which in his view is the process of integrating one's personality.

What distinguishes Jungian psychology is the idea that there are two centers of the personality. The ego is the center of consciousness, whereas the Self is the center of the total personality, which includes consciousness, the unconscious, and the ego.

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W.W. Norton and Co. Print.

## Chapter Three

### Let's look at these Archetypes

Oh and about dreams,

You know that place between sleep and awake, the place where you can still remember dreaming? That's where I'll always love you. That's where I'll be waiting."  
— J.M. Barrie, *Peter Pan*

### THE WISE OLD WOMAN.

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The Mother is a life-giver and the source of nurturing, devotion, patience and unconditional love. The ability to forgive and provide for her children and put them before herself is the essence of a good mother.

In its shadow aspect the Mother can be devouring, abusive and abandoning. The shadow Mother can also make her children feel guilty about becoming independent and leaving her. This stereotype can refer to anyone who has a lifelong pattern of nurturing and devotion to living things. [www.goddess-guide.com/archetypes.html](http://www.goddess-guide.com/archetypes.html)

The shadow Mother can smother her children and be overly protective. The Wise woman learns to allow children to make mistakes but to also be available for care and advice when it's needed.

An example of the Wise Old Woman or the 'good witch' can be found in the book *Wizard of Oz* - by Frank Baum 1908

### **23. Glinda The Good Witch Grants Dorothy's Wish**

...

"When they were all quite presentable they followed the soldier girl into a big room where the Witch Glinda sat upon a throne of rubies.

She was both beautiful and young to their eyes. Her hair was a rich red in color and fell in flowing ringlets over her shoulders. Her dress was pure white but her eyes were blue, and they looked kindly upon the little girl.

"What can I do for you, my child?" she asked. ...

"My greatest wish now," Dorothy added, "is to get back to Kansas ...

"Bless your dear heart," she said, "I am sure I can tell you of a way to get back to Kansas." ...

"The Silver Shoes," said the Good Witch, "have wonderful powers. And one of the most curious things about them is that they can carry you to any place in the world in three steps, and each step will be made in the wink of an eye. All you have to do is to knock the heels together three times and command the shoes to carry you wherever you wish to go."

"If that is so," said the child joyfully, "I will ask them to carry me back to Kansas at once." ...

Dorothy now took Toto up solemnly in her arms, and having said one last good-bye she clapped the heels of her shoes together three times, saying:

"Take me home to Aunt Em!"

Instantly she was whirling through the air, so swiftly that all she could see or feel was the wind whistling past her ears.

The Silver Shoes took but three steps, and then she stopped so suddenly that she rolled over upon the grass several times before she knew where she was.

At length, however, she sat up and looked about her.

"Good gracious!" she cried.

For she was sitting on the broad Kansas prairie,..."

Glinda, the good witch (Wise woman) uses her powers throughout the book to counter the harm done to the inhabitants of OZ by the evil witches. In the end, she grants Dorothy her most heartfelt wish, to go home to Kansas.

## Reference

Baum, Frank. *Wizard of Oz*. 1908. Literature.org, 2013 Web.

## Chapter Three

### THE SHADOW MOTHER

The shadow Mother is the one that abandons her children, or is so busy that she has no time for nurturing her young.

In literature and folktales, the story about Rapunzel is more a story about the Shadow Mother than it is even about the heroine. Look at the story again and focus on the mother who is a person who can only concentrate on her own needs and wants.

In the Brothers Grimm story, *Rapunzel*, the wicked witch threatens the young couple with black magic and succeeds in taking away their only child, a beautiful little girl.

The girl grows up and is beautiful, can sing and has lovely long, long hair. The witch places her in a tower all by herself so that no one can 'steal her away.' However, the handsome young prince hears her singing one day as he is riding by and discovers Rapunzel in her tower.

He plans to help her escape from the tower but the plan is thwarted by the witch who throws the prince from the tower, blinding him and casts Rapunzel into the forest with nothing after chopping off her long, beautiful hair.

The prince and Rapunzel are finally reunited and her tears cure his blindness and they are married and live happily ever after. Although the story originally seems like is it all about Rapunzel, in many ways the story is about the Shadow Mother who is selfish, grasping and greedy and won't let go of the thing she loves the most, Rapunzel. The treatment of this theme is handled really well in the Disney movie *Tangled*, which really explores the Shadow Mother theme.

- Source: Jacob and Wilhelm Grimm, "Aschenputtel," [Kinder- und Hausmärchen](#) [*Children's and Household Tales -- Grimms' Fairy Tales*], 7th edition (Göttingen: Verlag der Dieterichschen Buchhandlung, 1857), [no. 21](#), [pp. 119-26](#).
- The Grimms' source: Dorothea Viehmann (1755-1815), and other sources.
- This tale, in a different version, was included in the first edition of *Kinder- und Hausmärchen* (1812). It was substantially revised for the second edition (1819). Translated by [D.L. Ashliman](#). © 2001-2006.

We see the characters, the Hero, the Shadow Mother and now the Child in this ancient tale.

## **Beowulf - by Unknown Anglo-Saxon poet (8<sup>th</sup> - 11<sup>th</sup> Century)**

### **Grendel**

Grendel is a man-eating demon that lives in the land of the Spear-Danes and attacks King Hrothgar's mead-hall, Heorot, every evening. The narrator of *Beowulf* claims that Grendel's motivation is hearing Hrothgar's bard sing songs about God's creation of the world, which rubs his demonic nature the wrong way. For whatever reason, every night Grendel slaughters more Danes and feeds on their corpses after tearing them limb from limb. Although he can't be harmed by the blade of any edged weapon, Grendel finally meets his match when the Geatish warrior Beowulf takes him on in a wrestling match and rips his arm off which kills him.

The poet explains that Grendel and his mother are the descendants of the Biblical Cain, which indicates they are descendents of evil, and outcasts from society. Schmoop Editorial Team. "Grendel in Beowulf" *Shmoop.com*. Shmoop University, Inc., 11 Nov. 2008. Web. 15 Feb. 2013.

### **Beowulf**

Beowulf is a medieval Geatish warrior who is willing to take on any challenge in order to make a name for himself.

At the beginning of the book, Beowulf is sailing with his Geatish warriors, to the land of the Spear-Danes, where he offers his services to the King. There, Beowulf battles two demons, first the man-eating Grendel, then Grendel's bereaved mother, defending the Danes from these vicious killers. After returning to his own home, and nobly refusing to steal the throne when his uncle, the King there, dies, Beowulf ends up becoming king anyway after his cousin, is killed in battle. Beowulf reigns for fifty years, striking terror into the hearts of neighboring tribes and protecting his people from all enemies - until, one day, a thief wakes a dragon, and Beowulf faces his last great battle.



Beowulf is clearly the hero figure in this story and as such, may be the easiest character to understand.

Grendel, in Jungian terms - 'the Child', is supported emotionally by the Shadow Mother who is herself, evil and despicable.

### **Grendel's Mother**

Grendel's mother, another demonic descendant of Cain, attempts to avenge her son's death by attacking Heorot Hall. Although she manages to kill one man, she is pushed back, and retreats to her lair, a cave underneath a lake filled with sea monsters. Beowulf follows her and beheads her with a sword that he finds there. Although she isn't as strong as her son, Grendel's mother fights like a warrior, and Beowulf has a tough time defeating her.

This mother, is the Shadow Mother who is overly protective of her child and never requires him to grow up; thus, placing him forever at odds with the rest of mankind.

In Jungian terms Grendel is the child, the wild, instinctual, savage and untamed child who has been protected and sheltered by the Shadow Mother. He comes into contact with the fully adult male (Beowulf) who kills him.

In the 1971 book, *Grendel* by John Gardner, he is seen as a lonely but intelligent creature who longs for the company and society of men but who is rejected because of who he is and what he looks like. He tries to become part of their society but just scares them and continues to be rejected by them. Also, Gardner portrays Grendel's mother as mute and an emotional being who is incapable of communication. Therefore, Grendel's sense of loneliness and isolation is further compounded. Grendel may be described as the Lost Child.

Freud again

Jung's old mentor, Freud, could probably have better described Grendel than anyone else. Grendel was the wild, savage, unthinking child who acts and reacts out of sheer emotions with no thought or clear feeling attached to anything. He is the overgrown child who must be conquered by society.

Freud named the immature or unhealed ego the "id" which describes our instinctive 'animal' nature. The spiritual essence within us we call the 'entity' of our being. When 'id' and 'entity' are combined we experience 'Identity.' We identify as both our spiritual self (entity) and physical self (ego), this makes up the complexity of our central self.

According to Freud the id is unconscious by definition:

"It is the dark, inaccessible part of our personality, what little we know of it we have learned from our study of the Dreamwork and of the construction of neurotic symptoms,.... We approach the id with analogies: we call it a chaos, a cauldron full of seething excitations.... It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle."

In modern psychological terms, Grendel can also be seen as the irrational, savage and untamed child who must be 'brought into line,' usually by the father. The 'hero' in this story may be seen as the everyday father who must discipline the wildly out-of-control two and three year old child. The mother can be seen to be the everyday mother who is protective of her child, even when he is bad or disobedient. [https://en.wikipedia.org/wiki/Id,\\_ego\\_and\\_super-ego](https://en.wikipedia.org/wiki/Id,_ego_and_super-ego)

### **The Wise Old Man - The Magician**

Probably the best known character like this in modern fiction is Gandalf the Grey, the wizard who appeared first in The Hobbit by JRR Tolkien in 1937; then later in Lord of the Rings. He is the epitome of wisdom and strength of character and

becomes the natural leader of a motley crew of Hobbits, Dwarves and Elves in their adventures *There and Back Again*. Unlike the happy, jolly elf we know as Santa Claus, Gandalf can be stern, demanding and even mean when the goal is important enough. He is the stern task master, the school principal, the cop, the judge and all we know of as authority figures; yet, just and fair at the same time.

**Gandalf** appears as a wizard, as well as leader of the Fellowship of the Ring and the army of the West. In *The Lord of the Rings*, he is initially known as **Gandalf the Grey**, but returns from death as **Gandalf the White**.

Humphrey Carpenter in his 1977 biography relates that Tolkien owned a postcard entitled *Der Berggeist* (German: "*the mountain spirit*"), and on the paper cover in which he kept it, he wrote "the origin of Gandalf". The postcard reproduces a painting of a bearded figure, sitting on a rock under a pine tree in a mountainous setting. He wears a wide-brimmed round hat and a long red cloak, and a white fawn is nuzzling his upturned hands.

When writing *The Hobbit* in the early 1930s Tolkien gave the name *Gandalf* to the leader of the Dwarves, the character later called Thorin Oakenshield. The name is taken from the same source as all the other Dwarf names in *The Hobbit*: the "Catalogue of Dwarves" in the *Völuspá*.<sup>[4]</sup> The Old Norse name *Gandalfr* incorporates the words *gandr* meaning "wand", "staff" or "magic" and *álfr* "elf". The name *Gandalf* is found in at least one more place in Norse myth, in the semihistorical *Heimskringla*, which briefly describes Gandalf Alfgearsson, a legendary Norse king from Eastern Norway and rival of Halfdan the Black.

(4 - The *Völuspá* is the Old Norse tale about the beginning of the world and is part of the Poetic Edda. The Seeress Volva is talking to Odin, king of the gods. Tolkien apparently knew his stuff with the old Germanic and Norse tales, pulling many names and ideas from these ancient texts.)

The name "Gandolf" occurs as a character in William Morris' 1896 fantasy novel *The Well at the World's End*. Morris' book is a multi-part 'magical journey'

involving elves, dwarves and kings in a pseudo-medieval landscape which is known to have deeply influenced Tolkien.

## **Chapter Four**

### *The Shadow figure of the Wise Old Man*

This figure comes into literature many times; in the Hobbit and Lord of the Ring tales by Tolkien, the shadow figure is Saruman the White magician who gains power through his immense knowledge and becomes completely warped and evil in the end. Saruman is corrupted by the desire for power and uses his wizard skills first to deceive others about his plans and then in his efforts to take over middle earth.

His plans are foiled by the plucky and unlikely hero, Frodo, who through sheer perseverance and determination; brings the One Ring to Mt. Doom where it goes into the fire to be 'unmade.' Gollum, the shadow Hobbit, bites the ring off of Frodo's hand and falls into the fire consumed by it and his own obsession.

### **Another Shadow Wizard**

In his book *Heart of Darkness*, Joseph Conrad has created probably one of the most powerful modern images that we have of the wise old man/hero gone bad. Kurtz, who has been living 'up river' for some time and who has become very successful in acquiring ivory through unsavory means (using knowledge and skill) has turned into the personification of evil itself. He has blended with the jungle and with the emotional states of the people there. The narrator, Marlowe, identifies with Kurtz and admires him but in the end, must confront him.

The movie 'Apocalypse Now' (1979) with was basically based on this novel, Marlon Brando (as Kurtz) gives one of the best performances of his career when he tells Martin Sheen (as Marlowe) that "You are an errand boy, sent by grocery clerks to collect a bill." The scene is fraught with danger as Marlowe fears for his life because of the natives who protect Kurtz.

## HEART OF DARKNESS BY Joseph Conrad

In Chapter Three when Marlowe is about to meet Kurtz, he hears about him first from the young Russian. Kurtz, has 'gone native' in his insatiable hunt for more and more ivory, killing whomever he wants on the way. Marlowe starts to 'know' Kurtz.

Chapter Three - Marlowe has 'rescued' Kurtz from the jungle and he is dying of jungle fever.

(Kurtz) "'I had immense plans,' he muttered irresolutely.

'Yes,' said I; 'but if you try to shout I'll smash your head with—' There was not a stick or a stone near. 'I will throttle you for good,' I corrected myself.

'I was on the threshold of great things,' he pleaded, in a voice of longing, with a wistfulness of tone that made my blood run cold.

'Your success in Europe is assured in any case,' I affirmed, steadily.

I tried to break the spell—the heavy, mute spell of the wilderness—that seemed to draw him to its pitiless breast by the awakening of forgotten and brutal instincts, by the memory of gratified and monstrous passions. This alone, I was convinced, had driven him out to the edge of the forest, to the bush, towards the gleam of fires, the throb of drums, the drone of weird incantations; this alone had beguiled his unlawful soul beyond the bounds of permitted aspirations. ... I had to deal with a being to whom I could not appeal in the name of anything high or low.

There was nothing either above or below him, and I knew it. He had kicked himself loose of the earth. Confound the man! he had kicked the very earth to pieces. He was alone, and I before him did not know whether I stood on the ground or floated in the air... the phrases we pronounced, (were) words heard in dreams, of phrases spoken in nightmares. Soul! If anybody had ever struggled with a soul, I am the man.

And I wasn't arguing with a lunatic either. Believe me or not, his intelligence was perfectly clear—concentrated, it is true, upon himself with horrible intensity, yet clear; and therein was my only chance—... But his soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad.

Kurtz dies from the jungle fever on the steamer going home.

"Anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn't touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of somber pride, of ruthless power, of craven terror—of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision,—he cried out twice, a cry that was no more than a breath—

'The horror! The horror!'

Kurtz's story is the story of a mortal man driven mad with power and completely corrupted by greed and the need to be remembered as 'being important.' He also seems to be drawn to this primitive culture by perhaps, some unconscious primal memories he is not even aware of.

## Developing the Anima/Animus in characters

### The Hero, anti-hero, the Lost Child – The Hobbit

Going back to the Hobbit again, we see Bilbo Baggins, a Hobbit, who is about half the size of a normal man and certainly, no fighter. Yet, lacking all the usual qualities of a 'real hero' the Hobbit manages, by use of his wit, to outdo others and save himself time and time again. It could be said that the character uses intuition and cleverness, feminine qualities, to save the day and save himself!

### Riddles in the Dark

**Riddles in the Dark** is the 5th chapter in *The Hobbit, 2<sup>nd</sup> Edition, J.R.R. Tolkien*.

After waking up in the dark goblin tunnels, Bilbo discovers that he was all alone. He fumbles about on all fours, and he soon finds a little metal ring, which he puts into his pocket almost without thinking. Through searching his pockets, he finds the dagger he had found in the troll hoard, and discovers by its pale glow that it too was an Elvish blade, and that goblins are around, but not close enough to worry about. He decides that his only choice is to go forward, so he travels down the goblin tunnel.

Bilbo's way is soon obstructed by an icy pool in the path, but before he could collect his wits, he is met by Gollum, a dark creature, living down in the pool. He thought Bilbo might make a tasty treat, but he didn't want to attack while Bilbo was carrying a weapon.

To gain time, he challenges Bilbo to a game of riddles, ... if Bilbo asked a riddle Gollum could not answer, he promised to show the hobbit the way out. Seeing that he had no choice, Bilbo agrees, and the two exchange several riddles, each getting harder and harder. Gollum guesses wrong three times, and is forced to show Bilbo the way out.

However, years in the darkness make Gollum sneaky and crafty. He asks Bilbo to be patient; he has to get his "birthday present". Gollum leaves Bilbo and goes to get his 'precious,' his ring and discovers it is gone. Gollum guesses that Bilbo probably has the ring and runs to kill him.

Realizing that he is in danger, Bilbo runs back up the tunnel and puts his hand in his pocket, the ring slipping onto his finger. He trips on a snag and falls, but Gollum passed him, much to his surprise. Bilbo realizes that the ring makes him invisible.

Bilbo follows Gollum out of the cave and thinks about killing him too; but at the last moment has compassion for the creature and jumps over him.

At the end of the tunnel, Bilbo is relieved to see real sunlight, and getting past some armored goblins, Bilbo escapes out of the Misty Mountains

### **Background on Gollum**

Sméagol, a distantly related Hobbit, was the inquisitive and curious-minded. He owed his name to his interest in roots and deep pools; he burrowed and tunneled under trees, plants and mounds. However, Smeagol (Gollum) is entranced by the Ring and kills another Hobbit to get it. He then has to run and hide and ends up under the mountains.

During his centuries of loneliness and under the Ring's influence, he developed a split personality: his evil personality was a slave to the Ring and would kill for it, and his old self, who still had a sense of things valued by Hobbits like friendship. Gollum had a love/hate relationship with the Ring and was enslaved by its power.

### **The name**

Sméagol's name is Old English one, from *sméah*, and adjective meaning "*creeping in, penetrating*". This title was also applied by the Anglo-Saxons to the Biblical Cain,



from the story of Cain's murder of his brother Abel in Genesis. This draws a clear connection between the two.

Sméagol's "real" name was *Trahald*, of the meaning "burrowing, worming in" or "apt to creep into a hole". In Old English, Sméagol's name is related to Smaug's: Smaug's name in "Dalish" (elf language) was *Trāgu*, which means evil, mean or bad. And Smugan is the past tense of smeah.

So, with a little research on the subject, we see that Tolkien was using a name (Smeagol) that, like Grendel, has a past back to Cain and Abel. The comparison goes further in the book when we find out that Gollum first gets the ring through murdering another Hobbit while Bilbo, 'found it' (or it found him,) by accident.

Bilbo is the 'anti-hero' who becomes the unlikely hero, what is his brethren Gollum? Gollum would be probably the lost or wounded child who is cursed by his own actions to a life of loneliness and solitude. In a weird way he is the 'keeper of the ring' because he keeps it for years and years under the mountains and ultimately, snatches the ring and pulls it with him to his doom.

Gollum is so frozen in his craziness for the ring he is unable to form anything but the most superficial relationship with the other Hobbits, Sam and Bilbo.

## **The Animus in Women**

Modern day stories are replete with adventures of young women who have activated the Animus part of their personalities and have been thereby successful in their ventures. TV movies like Disney's *Mulan* and recently, *Brave*, are about young, girls who really are tomboys and want to stay that way. Their adventures involve overcoming prejudice to break out of the 'girly' role assigned to them by society. Many other popular heroines have done the same, Nancy Drew, girl detective, also the highly successful detective, Miss Marple, created by Agatha Christie was made out of the same sturdy stock.

In fact, several highly popular TV shows are about successful, 'detective' career women who have incorporated their Animus side so completely, they have lost their Anima side and have to work to refind it, (*Bones* - Dr. Temperance Brennan, *Body*

*of Proof* - Dr. Megan Hunt.) Other movies popular show how young women, whose mothers are feeble, weak and incapable to protecting them, learn to protect themselves at very early ages; sometimes with disastrous consequences (*The Girl/With the Dragon Tattoo* series, by Larsson, Steig)

Although folklore abounds with examples of young men becoming heroes, there aren't really very many about young women or girls, overcoming obstacles to save the day. There is one fairly famous exception:

### *The Snow Queen*

[Hans Christian Andersen](#)

*FIRST STORY. Which Treats of a Mirror and of the Splinters*

*Now then, let us begin. When we are at the end of the story, we shall know more than we know now: but to begin.*

Once upon a time there was a wicked sprite; indeed he was the most teasing of all sprites. One day he was in a very good humor, for he had made a mirror with the power of causing all that was good and beautiful when it was in the mirror, to look poor and mean; but that which was good-for-nothing and looked ugly was shown magnified and really ugly. In this mirror the most beautiful landscapes looked like boiled spinach, and the best persons were ugly, or appeared to stand on their heads; their faces were so twisted you didn't know who they were; and if anyone had a mole, you might be sure that it would be larger than ever.

"So, then they thought they would fly up to the sky, and have a joke there. ...it flew out of their hands and fell to the earth, where it was dashed in a hundred million and more pieces. ...some of these pieces were like a grain of sand, and they flew about in the wide world, and when they got into people's eyes, there they stayed; and then everything people saw became evil. This happened because the very

smallest bit of the mirror had the same power which the whole mirror had possessed. Some persons even got a splinter in their heart, for their heart became like a lump of ice. ..

## SECOND STORY. A Little Boy and a Little Girl

In a large town, there lived two little children, who had a garden somewhat larger than a flower-pot. They were not brother and sister; but they cared for each other as much as if they were.

In the evening, when little Kay was at home, and half undressed, he climbed up on the chair by the window, and peeped out of the little hole in the window. A few snow-flakes were falling, and one, the largest of all, remained lying on the edge of a flower-pot.

The flake of snow grew larger and larger; and at last it was like a young lady, dressed in the finest white gauze, made of a million little flakes like stars. She was so beautiful and delicate, but she was of ice, of dazzling, sparkling ice; yet she lived; her eyes gazed fixedly, like two stars; but there was neither quiet nor repose in them. She nodded towards the window, and beckoned with her hand. The little boy was frightened, and jumped down from the chair.

(Kay has seen the Snow Queen for the first time.)

Kay and Gerda looked at the picture-book full of beasts and of birds; and it was then--the clock in the church-tower was just striking five--that Kay said, "Oh! I feel such a sharp pain in my heart; and now something has got into my eye!"

The little girl put her arms around his neck. He winked his eyes; now there was nothing to be seen.

"I think it is out now," said he; but it was not. It was just one of those pieces of glass from the magic mirror that had got into his eye; and poor Kay had got

another piece right in his heart. It will soon become like ice. It did not hurt any longer, but there it was.

"What are you crying for?" asked he. "You look so ugly! There's nothing the matter with me. Ah," said he at once, "that rose is spoiled! And look, this one is quite crooked! After all, these roses are very ugly! They are just like the box they are planted in!" And then he gave the box a good kick with his foot, and pulled both the *roses up*.

(Kay has a personality change where he perceives everything as ugly and foul and people as funny jokes and makes fun of them.)

Kay is playing in the marketplace with his sledge, when a big, beautiful white sledge goes by and he ties onto the back of it. The large sledge starts to go faster and faster and he gets frightened.

The snow-flakes grew larger and larger, till at last they looked just like great white birds. Suddenly they flew on one side; the large sledge stopped, and the person who drove rose up. It was a lady; her cloak and cap were of snow. She was tall and of slender figure, and of a dazzling whiteness. It was the Snow Queen.

"We have travelled fast," said she; "but it is freezingly cold. Come under my bearskin." And she put him in the sledge beside her, wrapped the fur round him, and he felt as though he were sinking in a bank of fresh white snow.

"Are you still cold?" asked she; and then she kissed his forehead. Ah! it was colder than ice; it penetrated to his very heart, which was already almost a frozen lump; it seemed to him as if he were about to die--but a moment more and then he felt quite comfortable with her.

Kay looked at her. She was very beautiful; a more clever, or a more lovely countenance he could not fancy to himself; and she no longer appeared of ice as before, when she sat outside the window, and beckoned to him; in his eyes she was perfect, he did not fear her at all, ... (Kay has been captured and mesmerized by the Snow Queen and they fly far away to her home in the frozen north.)

### THIRD STORY. Of the Flower-Garden At the Old Woman's Who Understood Witchcraft

Gerda searched and searched for Kay, but no one knew what had happened to him.

She ends up in Finland in the far, far north looking for Kay. She ends up talking to a Reindeer and a Finland woman who lead her to the Ice Palace of the Snow Queen.

"It's true little Kay is at the Snow Queen's, and finds everything there quite to his taste; and he thinks it the very best place in the world; but the reason of that is, he has a splinter of glass in his eye, and in his heart. These must be got out first; otherwise he will never go back to mankind, and the Snow Queen will retain her power over him." (The story goes on about the long and arduous journey of Gerda

*A young heroine, and her journey to find Kay and save him from the Snow Queen. )*

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As to little Kay, he never thought of Gerda, and least of all that she was standing before the palace.

"I am going now to warm lands," said the Snow Queen to Kay one day. And then away she flew, and Kay sat quite alone in the empty halls of ice that were miles long, and looked at the blocks of ice, and thought and thought till his skull was

almost cracked. There he sat quite numb and motionless; one would have imagined he was frozen to death.

Suddenly little Gerda stepped through the great door into the palace. The gate was formed of cutting winds; but Gerda repeated her evening prayer, and the winds were still as though they slept; and the little maiden entered the vast, empty, cold halls. There she beheld Kay: she recognized him, flew to embrace him, and cried out, her arms firmly holding him the while, "Kay, sweet little Kay! Have I then found you at last?"

But he sat quite still, numb and cold. Then little Gerda shed burning tears; and they fell on his chest, they went to his heart, they thawed the lumps of ice, and consumed the splinters of the looking-glass; he looked at her, and she sang a hymn.

Then Kay burst into tears; he wept so much that the splinter rolled out of his eye, and he recognized her, and shouted, "Gerda, sweet little Gerda! Where have you been so long? And where have I been?" He looked round him. "How cold it is here!" said he. "How empty and cold!" And he held fast by Gerda, who laughed and wept for joy.

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#### *LITERATURE NETWORK - INTERNET SITE 2012*

Tilda Swinton, actress doe a wonderful job playing Jadis, The White Witch in *The Chronicles of Narna*. CS Lewis must have borrowed the Snow Queen story as the guide for his White Witch in the *Chronicles of Narnia*, the initial story line is almost exactly the same.

*More stories of 'Plucky' women.*

This section is from the book "[Korean Folk Tales: Imps, Ghosts And Fairies](#)", by James S. Gale. Also available from Amazon: [Korean Folk Tales: Imps, Ghosts And Fairies](#). 1913

## **XIX. The Plucky Maiden**

### **The Story**

Han Myong-hoi was a renowned Minister of the Reign of Se-jo (a.d. 1455-1468). The King appreciated and enjoyed him greatly, and there was no one of the Court who could surpass him for influence and royal favour. Confident in his position, Han did as he pleased, wielding absolute power. At that time, like grass before the wind, the world bowed at his coming; no one dared utter a word of remonstrance.

When Han went as governor to Pyong-an Province he did all manner of lawless things. Any one daring to cross his wishes in the least was dealt with by torture and death. The whole Province feared him as they would a tiger.

On a certain day Governor Han, hearing that the Deputy Prefect of Son-chon had a very beautiful daughter, called the Deputy, and said, "I hear that you have a very beautiful daughter, whom I would like to make my concubine. When I am on my official rounds shortly, I shall expect to stop at your town and take her. So be ready for me."

The Deputy, alarmed, said, "How can your Excellency say that your servant's contemptible daughter is beautiful? Some one has reported her wrongly. But since

you so command, how can I do but accede gladly?" So he bowed, said his farewell, and went home.

On his return his family noticed that his face was clouded with anxiety, and the daughter asked why it was. "Did the Governor call you, father?" asked she; "and why are you so anxious? Tell me, please." At first, fearing that she would be disturbed, he did not reply, but her repeated questions forced him, so that he said, "I am in trouble on your account," and then told of how the Governor wanted her for his concubine. "If I had refused I would have been killed, so I yielded; but a gentleman's daughter being made a concubine is a disgrace unheard of."

The daughter made light of it and laughed. "Why did you not think it out better than that, father? Why should a grown man lose his life for the sake of a girl? Let the daughter go. By losing one daughter and saving your life, you surely do better than saving your daughter and losing your life. One can easily see where the greater advantage lies. A daughter does not count; give her over, that's all. Don't for a moment think otherwise, just put away your distress and anxiety. We women, every one of us, are under the ban, and such things are decreed by Fate. I shall accept without any opposition, so please have no anxiety. It is settled now, and you, father, must yield and follow. If you do so all will be well."

The father sighed, and said in reply, "Since you seem so willing, my mind is somewhat relieved." But from this time on the whole house was in distress. The girl alone seemed perfectly unmoved, not showing the slightest sign of fear. She laughed as usual, her light and happy laugh, and her actions seemed wonderfully free.

In a little the Governor reached Son-chon on his rounds. He then called the Deputy, and said, "Make ready your daughter for to-morrow and all the things needed." The Deputy came home and made preparation for the so-called wedding. The daughter said, "This is not a real wedding; it is only the taking of a concubine,



but still, make everything ready in the way of refreshments and ceremony as for a real marriage." So the father did as she requested.

On the day following the Governor came to the house of the Deputy. He was not dressed in his official robes, but came simply in the dress and hat of a commoner. When he went into the inner quarters he met the daughter; she stood straight before him. Her two hands were lifted in ceremonial form, but instead of holding a fan to hide her face she held a sword before her. She was very pretty. He gave a great start of surprise, and asked the meaning of the knife that she held. She ordered her nurse to reply, who said, "Even though I am an obscure countrywoman, I do not forget that I am born of the gentry; and though your Excellency is a high Minister of State, still to take me by force is an unheard-of dishonour. If you take me as your real and true wife I'll serve you with all my heart, but if you are determined to take me as a concubine I shall die now by this sword. For that reason I hold it. My life rests on one word from your Excellency. Speak it, please, before I decide."

The Governor, though a man who observed no ceremony and never brooked a question, when he saw how beautiful and how determined this maiden was, fell a victim to her at once, and said, "If you so decide, then, of course, I'll make you my real wife."

Her answer was, "If you truly mean it, then please withdraw and write out the certificate; send the gifts; provide the goose; dress in the proper way; come, and let us go through the required ceremony; drink the pledge-glass, and wed."

The Governor did as she suggested, carried out the forms to the letter, and they were married.

She was not only a very pretty woman, but upright and true of soul - a rare person indeed. The Governor took her home, loved her and held her dear. He had, however, a real wife before and concubines, but he set them all aside and fixed his

affections on this one only. She remonstrated with' him over his wrongs and unrighteous acts, and he listened and made improvement. The world took note of it, and praised her as a true and wonderful woman. She counted herself the real wife, but the first wife treated her as a concubine, and all the relatives said likewise that she could never be considered a real wife.

At that time King Se-jo frequently, in the dress of a commoner, used to visit Han's house. Han entertained him royally with refreshments, which his wife used to bring and offer before him. He called her his "little sister." On a certain day King Se-jo, as he was accustomed, came to the house, and while he was drinking he suddenly saw the woman fall on her face before him. The King in surprise inquired as to what she could possibly mean by such an act. She then told all the story of her being taken by force and brought to Seoul. She wept while she said, "Though I am from a far-distant part of the

country I am of the gentry by ancestry, and my husband took me with all the required ceremonies of a wife, so that I ought not to be counted a concubine. But there is no law in this land by which a second real wife may be taken after a first real wife exists, so they call me a concubine, a matter of deepest disgrace. Please, your Majesty, take pity on me and decide my case."

The King laughed, and said, "This is a simple matter to settle; why should my little sister make so great an affair of it, and bow before me? I will decide your case at once. Come." He then wrote out with his own hand a document making her a real wife, and her children eligible for the highest office. He wrote it, signed it, stamped it and gave it to her.

From that time on she was known as a real wife, in rank and standing equal to the first one. No further word was ever slightly spoken, and her children shared in the affairs of State.

Im Bang.

## *Arabian Nights: Prologue*

### *The Andrew Lange Version 1897 (adapted)*

It is told that in the ancient kingdom of the Sassanidae, which reigned for about four hundred years, from Persia to the borders of China, we read the praises of one of the kings of this race, who was said to be the best monarch of his time. His subjects loved him, and his neighbors feared him, and when he died he left his kingdom in a more prosperous way than ever before.

The two sons who survived him loved each other, and it was a real grief to the elder, that the laws of the empire forbade him to share his kingdom with his younger brother. Indeed, after ten years, the King cut off the country of the Tartars (China) from the Persian Empire and made his brother Sultan of it

Now the Sultan had a wife whom he loved more than all the world, and his greatest happiness was to give her the finest dresses and the most beautiful jewels. It was with the deepest shame and sorrow that he discovered, after several years, that she had deceived him completely, and had a secret boyfriend, so that he

felt he had to carry out the law of the land, and ordered her put to death. The blow was so heavy that he almost died, and he declared that all women were as wicked as the sultana, if you only knew, and that the fewer women the better. So every evening he married a new wife and had her strangled the following morning before the grand-vizir.

The poor man fulfilled his job sadly, and every day saw a girl married and a wife dead.

The Sultan's order caused the greatest horror in the town, where nothing was heard but cries and weeping. And instead of the blessings that had formerly been heaped on the Sultan's head, the air was now full of curses of unhappy parents.

The grand-vizir was the father of two daughters, of whom the elder was called Scheherazade, and she was clever and courageous in the highest degree. Her father had given her the best education in philosophy, medicine, history and the fine arts, and besides all this, she was beautiful.

One day, when the grand-vizir(chief counselor to the Sultan) was talking to his eldest daughter, Scheherazade said to him, "Father, I have a favor to ask of you. Will you grant it to me?"

"I can refuse you nothing," replied he, "that is just and reasonable."

"Then listen," said Scheherazade. "I am determined to stop this terrible practice of the Sultan's, and to deliver the girls from their awful fate."

"It would be an excellent thing to do," returned the grand-vizir, "but how do you propose to do it?"

"My father," answered Scheherazade, "it is you who

have to provide the Sultan daily with a new wife, and I implore you, allow me to be next."

"Have you lost your senses?" cried the grand-vizir, in horror. "What a thought? You know what it means to be the sultan's bride!"

"Yes, my father, I know it well," replied she, "and I am not afraid. If I fail, my death will be a glorious one, and if I succeed, I shall have done a great service to my country."

"It is of no use," said the grand-vizir, "I shall never consent. You will die!"

"Once again, my father," said Scheherazade, "will you grant me what I ask?"

"Why are you still so stubborn?" exclaimed the grand-vizir. "Why do you want this?"

But the maiden absolutely wanted to become the next queen and her father went sadly to the palace to tell the Sultan that the following evening he would bring him Scheherazade.

The Sultan received this news with the greatest surprise.

"Have you made up your mind," he asked, "to give up your own daughter?"

"Sire," answered the grand-vizir, "it is her own wish. Even the sad fate that awaits her could not hold her back."

"Let there be no mistake, vizir," said the Sultan.

"Remember you will have to take her life yourself. If you refuse, I swear that I shall have your head."

The vizir took back this news to Scheherazade, who was very happy to hear it. She thanked her father warmly, and, seeing him still sad, told him that she hoped he would never regret having allowed her to marry the Sultan. Then she went to prepare herself for the marriage, and begged that her sister should be sent for.

When they were alone, Scheherazade told her:

"My dear sister; I want your help tonight. Father is going to take me to the palace for my marriage with the Sultan. When his Highness receives me, I shall beg him, as a last favor, to let you sleep in our bedroom, so that I may have your company during the last night I am alive. If, as I hope, he grants me my wish, be sure that you wake me before the dawn, and say: "My sister, if you are not asleep, I beg you, to tell me one of your charming stories." Then I shall begin, and I hope by this means to deliver the people from this terror." Dinarzade replied that she gladly do what her sister wished.

When the usual hour arrived the grand-vizir conducted Scheherazade to the palace, and left her alone with the Sultan, who bade her raise her veil and was amazed at her beauty. But seeing her eyes full of tears, he asked what was the matter.

"Sir," replied Scheherazade, "I have a sister who loves me. Grant me the favor of allowing her to sleep this night in the same room, as it is the last we shall be together." The Sultan consented to Scheherazade's wish and the sister was sent for.

An hour before daybreak the sister awoke, and said, as she had promised, "My dear sister, if you are not asleep, tell me, one of your charming stories. It is the

last time that I shall hear you."

Scheherazade but turned to the Sultan. "Will your highness let me to do as my sister asks?" said she.

"Willingly," he answered. So Scheherazade began.

Scheherzade commenced to tell the Sultan the tales of Aladdin, Alla Babba and the Forty Theives and many other tales. With her cleverness and bravery, she succeeded in saving her own head and that of many other girls.

And it came to pass that the Sultan who listened to the stories of Scheharazade, was so captured by her tales that he let her tell another and another for 1,000 nights. At the end of that time, he was so in love with her that he wanted her to live and be his wife truly and he stopped the practice of taking any more new wives.

**Andrew Lange** was a Scottish writer who taught in Edinburgh and collected and published many folktales from around the world. He may have been one of the first people to use the term 'collective unconscious.'

Lange had an early interest in folklore and mythology and is best known for his writings on those subjects.

He published *Custom and Myth* in 1884 and *Myth, Ritual and Religion* in 1887 to explain the 'irrational' elements of mythology as survival from more primitive forms. His *Making of Religion* was influenced by his idea of the 'Noble Savage'. He felt that high spiritual ideals existed in 'savage' races which were similar to our own. His *Blue Fairy Book* published in 1889 was a

collection of fairy tales, and the first of a group of 'Fairy' books, all of which are read to this day. Lange, like Jung, studied totemism of primitive peoples and wrote about this in *Social Origins* (1903).

Again, like Jung, he studied dreams and ghosts and published *The Book of Dreams and Ghosts* (1897) and *Magic and Religion* (1901).

[www/online-literature.com/andrew\\_lang](http://www/online-literature.com/andrew_lang).

## **Chapter Six**

Jung reported that he saw an 'apparition' coming from the bedroom of his mother when he was a child. His mother might have been schizophrenic and talked to 'ghosts' and 'spirits' all the time. Jung's experience could be discounted as simply the power of suggestion that a parent has over a child. Yet, as an adult, he was still seeing them.

## **Explorations: Jung in England: Ghost and Personality Types**

Originally printed in the [January-February 2000](#) issue of Quest magazine.

Citation: Crowley, Vivianne. "Explorations: Jung in England: Ghost and Personality Types." Quest 89.1 JANUARY-FEBRUARY 2000): 28-29

By Vivianne Crowley



In 1920, Carl Jung, the father of Analytic Psychology, was invited to Britain to give seminars. In his leisure time he visited Tintagel Castle, the supposed birthplace of King Arthur, and mystical Glastonbury, where St. Joseph of Arimathea is reputed to have brought the Holy Grail for safekeeping. Jung's intuitive mind had been open to the paranormal from a very early age. In Britain, he was in a land steeped in history—and in ghosts.

## **Ghosts**

Jung disliked hotels, so he asked a friend to help him rent a cheap country cottage where he could stay on weekends. However, when he was at the cottage, he got little rest. On the first weekend, he woke to find a sickly smell pervading the bedroom. The next weekend, the smell was accompanied by a rustling noise of something brushing along the walls. It seemed to Jung that a large animal must be in the room. On the third weekend, there were knocking sounds. By now, most people would have given up and decided to spend their weekends elsewhere, but not Jung. On the fifth weekend, he woke up to find a hideous apparition beside him on the pillow. It was an old woman, part of whose face was missing.

Jung questioned the cleaners, who confirmed that the cottage was indeed haunted. This explained the suspiciously low rent and the cleaners' reluctance to be there after dark. Not all of Jung's colleagues were inclined to believe in ghosts. The colleague who had rented the cottage on Jung's behalf was unimpressed with what Jung told him, so Jung challenged him to spend the night there. He tried, but was so terrified he did not even remain in the bedroom. He took his bed into the garden and slept outside with his shotgun beside him. Shortly afterward, the cottage's owner had it demolished—it was impossible for anyone to live there.

## **Ghost Stories from Korea**

This section is from the book "[Korean Folk Tales: Imps, Ghosts And Fairies](#)", by James S. Gale. Also available from Amazon: [Korean Folk Tales: Imps, Ghosts And Fairies](#).

### **XVIII. The Grateful Ghost**

It is often told that in the days of the Koryo Dynasty (a.d. 918-1392), when an examination was to be held, a certain scholar came from a far-distant part of the country to take part. Once on his journey the day was drawing to a close, and he found himself among the mountains. Suddenly he heard a sneezing from among the creepers and bushes by the roadside, but could see no one. Thinking it strange, he dismounted from his horse, went into the brake and listened. He heard it again, and it seemed to come from the roots of the creeper close beside him, so he ordered his servant to dig round it and see. He dug and found a dead man's skull. It was full of earth, and the roots of the creeper had passed through the nostrils. The sneezing was caused by the annoyance felt by the spirit from having the nose so discommoded.

The candidate felt sorry, washed the skull in clean water, wrapped it in paper and reburied it in its former place on the hill-side. He also brought a table of food and offered sacrifice, and said a prayer.

That night, in a dream, a scholar came to him, an old man with white hair, who bowed, thanked him, and said, "On account of sin committed in a former life, I died out of season before I had fulfilled my days. My posterity, too, were all destroyed, my body crumbled back into the dust, my skull alone remaining, and that is what you found below the creeper. On account of the root passing through it the annoyance was great, and I could not help but sneeze. By good luck you and your kind heart, blessed of Heaven, took pity on me, buried me in a clean place and gave me food. Your kindness is greater than the mountains, and like the blessing that first brought me into life. Though my soul is by no means perfect, yet I long for some

way by which to requite your favour, and so I have exercised my powers in your behalf. Your present journey is for the purpose of trying the official Examination, so I shall tell you beforehand what the form is to be, and the subject. ...After thus stating it, he bowed and took his departure.

The man, in wonder, awakened from his dream, came up to Seoul; and behold, the subject was as foretold by the spirit. He wrote what had been given him, and became first in the honours of the occasion.

Im Bang.

Read more: <http://chestofbooks.com/fairy-tale/Korean/XVIII-The-Grateful-Ghost.html#ixzz2L9zKFi4i>

*And witches too, of course; who speak to the dead.*

## XXV. The Honest Witch

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This section is from the book "[Korean Folk Tales: Imps, Ghosts And Fairies](#)", by James S. Gale. Also available from Amazon: [Korean Folk Tales: Imps, Ghosts And Fairies](#).

## XXV. The Honest Witch

Apparently, in the olden days, the Koreans too believed in the power of witches and their ability to speak to the dead. They were called 'mutangs'.

## **The Story**

There was a Korean once, called Song Sang-in, whose mind was upright and whose spirit was true. He hated witches with all his might, and regarded them as deceivers of the people. "By their so-called prayers," said he, "they devour the people's goods. There is no limit to the foolishness and extravagance that accompanies them. This doctrine of theirs is all nonsense. Would that I could rid the earth of them and wipe out their names forever."

(One such mutang was brought before him and before killing her he paused.)

The magistrate suddenly thought of an intimate friend who had been dead for some time, and he said to her, "I had a friend of such and such rank in Seoul; can you call his spirit back to me?"

The mutang replied, "Let me do so; but first you must prepare food, with wine, and serve it properly."

The magistrate thought for a moment, and then said to himself, "It is a serious matter to take a person's life; let me find out first if she is true or not, and then decide." So he had the food brought.

The mutang said also, "I want a suit of your clothes, too, please." This was brought, and she spread her mat in the courtyard, placed the food in order, donned the dress, and so made all preliminary arrangements. She then lifted her eyes toward heaven and uttered the strange magic sounds by which spirits are called, meanwhile shaking a tinkling bell. In a little she turned and said, "I've come." Then she began telling the sad story of his sickness and death and their separation. She reminded the magistrate of how they had played together, and of things that had happened

when they were at school at their lessons; of the difficulties they had met in the examinations; of experiences that had come to them during their terms of office. She told secrets that they had confided to each other as intimate friends, and many matters most definitely that only they two knew. Not a single mistake did she make, but told the truth in every detail.

The magistrate, when he heard these things, began to cry, saying, "The soul of my friend is really present; I can no longer doubt or deny it." (In the end, he spared the life of the mutang.)

Im Bang.

Read more: <http://chestofbooks.com/fairy-tale/Korean/XXV-The-Honest-Witch.html#ixzz2LA1Zqo12>

In an article about Carl Jung, author Dr. C. George Boeree says,

"Jung dreamt a great deal about the dead, the land of the dead, and the rising of the dead. These represented the unconscious itself -- not the "little" personal unconscious that Freud made such a big deal out of, but a new **collective unconscious** of humanity itself, an unconscious that could contain all the dead, not just our personal ghosts. Jung began to see the mentally ill as people who are haunted by these ghosts, in an age where no-one is supposed to even believe in them. If we could only recapture our mythologies, we would understand these ghosts, become comfortable with the dead, and heal our mental illnesses.

Critics have suggested that Jung was, very simply, ill himself when all this happened. But Jung felt that, if you want to understand the jungle, you can't be content just to sail back and forth near the shore. You've got to get into it, no matter how strange and frightening it might seem."

<http://webpace.ship.edu/cgboer/jung.html>

## The Bible and ghosts

Finally, let's look at the Bible and see references to 'spirits.' Also, references to The Father, the Son and the Holy Ghost.

In Judaism, the references to *The Spirit of God*, Ruach HaKodesh, The Holy Spirit of YHWH, abound, however it has rejected any idea of The Eternal God as being either Dual or Triune. The term *ruach ha-kodesh* (Hebrew, "holy spirit" also transliterated *ruah ha-qodesh*) occurs once in Psalm 51:11 and also twice in the Book of Isaiah. Those are the only three times that the precise phrase "ruach hakodesh" is used in the Hebrew Scriptures, although the noun *ruach* (literally "breath" or "wind") in various combinations, some referring to God's "spirit", is used often. The noun *ruach*, much like the English word breath, can mean either wind or some invisible moving force.

However; Shekinah is derived from a Hebrew verb. In Biblical Hebrew the word means literally *to settle, inhabit, or dwell*, which suggests the concept of a Holy Spirit, and is used frequently in the Hebrew Bible. (See Exodus 40:35, "Moses could not enter the Tent of Meeting, for the cloud rested [*shakhan*] upon it, and the glory of the Lord filled the Tabernacle."

In Islam, the Holy Spirit is mentioned several times in the Qur'an, where it acts as an agent of divine action or communication. In Hadith it is commonly identified with the angel Gabriel (Arabic *Jibreel*). The Spirit (without the adjective "holy") is also used as the creative spirit from God by which God enlivened Adam, and inspired the angels and the prophets.

## Etymology and usage

The Greek word *pneuma*, generally translated *spirit*, is found multiple times in the New Testament. *Pneuma* appears multiple times in the Bible. These usages vary, sometimes it refers to *spirit* in the general sense, sometimes to *spiritual* and possibly in others in reference to the Holy Spirit. In a few cases it is also used to mean *wind* or *life*.

The New Testament details a close relationship between the Holy Spirit and Jesus during his earthly life and ministry. The Gospels of Luke and Matthew and the Nicene Creed state that Jesus was "conceived by the Holy Spirit, born of the Virgin Mary." The Holy Spirit descended on Jesus as a dove during his Baptism, and in his Farewell Discourse after the Last Supper Jesus promised to send the Holy Spirit to his disciples after his departure.

Mark 13:11 specifically refers to the power of the Holy Spirit to act and speak through the disciples of Jesus in time of need: "be not anxious beforehand what ye shall speak: but whatsoever shall be given you in that hour, that speak ye; for it is not ye that speak, but the Holy Spirit." Matthew 10:20 refers to the same act of speaking through the disciples, but uses the term "Spirit of your Father." [en.wikipedia.org/wiki/Holy\\_Spirit](https://en.wikipedia.org/wiki/Holy_Spirit)

So, in modern terms, The Holy Ghost can be described as God's point man, so to speak. It is the go-to-guy, the major domo, the doer of things, the force of God in the world that is in us and around us, it is the 'wind' of God that we can 'feel' and it is the life and that enters and leave bodies when they come to life and when they die. It is that thing that we know of as souls and it a little part of the Holy Spirit that we call God. We see it every day as we see people moving about and breathing and talking. Yet, very few people have ever been lucky enough to 'see' the soul very, very briefly after a death. Yet, the accounts are endless of people seeing 'a spirit' leaving the body shortly after death.

Can ghosts then be spirits that have somehow gotten trapped on this earthly plane where they are not supposed to be? James Barrie, author of Peter Pan, talked about ghosts being simply confused souls trying to find their way home. Arthur Conan Doyle got highly immersed in the Spiritualism movement that followed WWI, when thousands of people were trying to make contact with their dead relatives.

The Spiritualism movement became discredited by numerous charlatans and tricksters trying to make money off of grieving relatives and gradually died out. Today there exists little 'scientific proof' for the existence of ghosts and spirits, however; decades of stories and tales from cultures all over the world talk of these phenomenon. Are they real or just the result of a lot of wishful thinking?

## **"Death is but the next great adventure"**

— J.M Barrie, *Peter Pan*

It is clear that any short piece cannot 'sum up' Carl Jung given the amount of written work he produced during his life time and then the amount of books and articles written about him. The more I study Jung, the more I realize the immense impact that his writings and philosophies have had on our modern society.

His work on dreams, totems, and myths influenced the work done by historian Joseph Campbell and his writings and then, later, his very popular TV series. Work on world-wide myths and religion was done before Jung and it still being actively studied today. As mentioned previously, the Scottish writer, Andrew Lange, was studying world mythology and created an entire series of books where he gathered folk and fairy tales in his *Fairy Book* series. The Andrew Lange lectures are still being given at St. Andrew University in Fife, Scotland; the school of both Prince William of England and Lady Katherine Middleton.

Although modern authors may agree or disagree with Jung, what sustains is the clear need to research and document these ancient tales that come from different parts of the world. If nothing else, preserving these tales, which were once only communicated in the oral tradition, contributes to the rich tapestry that is mankind.

Lastly, however, although I studied Jung extensively in school, I never read anything about his studies into 'occult phenomenon.' There are reasons for that; Jung used his cousin, Helene Preiswerk, as his 'research subject' when he was doing his Phd thesis and didn't tell anyone they were related. Of course, the 'secret' got out and he was allowed to use the work but he was criticized at the time for using a relation and the lack of proper scientific technique. He also did on-going 'studies' of occult 'phenomenon' more in séances with the



same cousin. *The Occult World of CG Jung* - Stephen Parker, Phd, 11/7/10. Web. Also, Jung, C.G. *On the Psychology and Pathology of So-Called Occult Phenomena*: 1902. Print.

When he started medical school his area of study was schizophrenia. This disorder is thought to run in families and at this point, it is probably impossible to tell how much of his family's 'visions' were actually visions and what were the result of the disorder. Later, when he was putting his 'results' into his Red Book, he was experimenting with himself with drugs and then recording the results. This was a thoroughly unscientific method and certainly dangerous. His aim of course was to attempt to dive deep into his own unconsciousness. Other scientists have attempted to do similar things with other drugs like LSD for example and usually with bad results.

Today, psychologists have to content themselves with more mundane approaches to the unconscious to include pen and paper tests and talking to the clients. Oh sigh, how pedestrian. Hopefully, not too many clients go screaming into the night with those approaches.

The last little bit is the study of 'occult phenomenon'. The ability to prophesize about the future does appear to exist among certain people and the non-verbal connection between individuals; also appears to exist. Even seeing souls enter and leave the person's body appear to have credibility. However; this concept of being able to speak to the dead, as far as anything I have ever read or seen; appears to be in that realm of wishful thinking on the parts of us humans.

The criticisms aside; Carl Gustav Jung was one of the most innovation and creative thinkers of our times and certainly an important inspirational and philosophical leader for us all. His tireless work on the unconscious and his efforts to get patients to 'access' their unconscious and/or shadow sides has been invaluable.

"The privilege of a lifetime is to become who you truly are." Carl G. Jung

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Further Reading - Some of Jung's most famous books: *The Psychology of the Unconscious* (1912) and *Psychological Types* (1921), *Memories, Dreams, Reflections* (1961) and lastly, *The Red Book* (2012).

